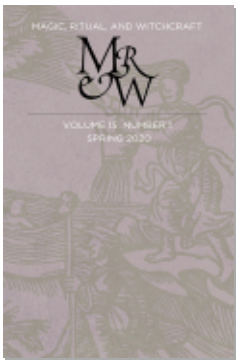
Magic as Poetry, Poetry as Magic: A Fragment of Arabic Spells



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Magic as Poetry, Poetry as Magic: A Fragment of Arabic Spells

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This essay is written by a medievalist but is partly about the modern world. It begins in the special collections of an Ivy League university and ends in a disreputable corner of the internet. It addresses a topic usually in the domain of historians of science and philosophy using the methods of literary analysis. It is therefore appropriate to use the term "magic," which Erik Davis defines as an inherently ambiguous term that "flicker[s] between" dualities.[1] Davis uses the liminal quality of the term to explore the relationship between magic and science, while this essay is primarily concerned with explaining the relationship between magic and poetry, in Arabic and beyond. This relationship pertains to the status of man as microcosm, and to the power of language to change the world. The comparison also helps us understand why both magic and certain types of poetry can sometimes feel like a dirty little secret.

THE LANDBERG FRAGMENT

Yale University's Beinecke Library is in possession of a mysterious six-folio fragment of Arabic spells.[2] This beautiful fragment, complete with an illustration and rubrics, contains love spells addressed to the moon, a method of contacting a jar-dwelling spirit, and instructions for invoking a powerful "king of the jinn." The manuscript, titled Landberg 35a, was apparently part of the collection of Count Landberg (1848–1924), a Swedish scholar of the

1. Erik Davis, "Babalon Launching: Jack Parsons, Rocketry, and the 'Method of Science,'" in *Magic in the Modern World: Strategies of Repression and Legitimization*, ed. Edward Bever and Randall Styers (University Park: Penn State University Press, 2017), 122.

2. I am grateful that Travis Zadeh drew my attention to this fragment.

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Arabic language.[3] At this stage, the authorship and dating of this fragment remain a mystery. The manuscript is labeled *Risālah fī l-ʿazāʾim* (Epistle of Spells) in pencil by a modern cataloguer. It consists of three folded sheets resulting in six unbound folios that have apparently fallen out of a larger work. The paper is brown, thick, rough, and pulpy—seemingly a low-quality machine-made paper showing tight, straight laid lines of about 1 mm. There are large margins of about two inches on each side.

The ink is black with rubrics, and the hand is clear; the overall impression is of a very tidy, well presented manuscript. The script could be described as an idiosyncratic kind of *naskh,* with the most unusual feature being a final *kāf* that sometimes looks like a medial *kāf.* There is a red and black illustration of a talismanic image to be used in one of the spells (see figure), and there are catchwords on the bottom of the recto of each folio.

It seems probable that this manuscript is a late-nineteenth-century hand-written text produced by Dār al-Kutub in Cairo, and collected by Carlo Landberg during his travels to Egypt at that time.[4] Landberg was keen to collect as many significant manuscripts during his travels as possible, and was willing to accept more modern copies when older originals were not available.[5]

It is probable that ʿAbd al-Fattāḥ al-Ṭūkhī, the author of many popular books of occult knowledge, and self-identified in his works as the "Director of the Astrological Institute" of Egypt, drew from the same source as this manuscript.[6] Little is known of al-Ṭūkhī's biography, though his publications include his photograph in a tie and thick plastic-rimmed glasses, with a poem beneath the image reading:

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3. "Near and Middle Eastern Books and Manuscripts," Yale University Beinecke Rare Book and Manuscript Library, https://beinecke.library.yale.edu/collections/curatorial-areas/near-and-middle-eastern-books-and-manuscripts.

4. This guess was based partly on the immediate instinctive reactions of two scholars with much greater experience with manuscripts as physical objects than the present author, namely Bink Hallum and Lucia Raggetti, whom I thank for their generosity and utterly absolve from any errors considering that they based their claim on a spur of the moment inspection of a color printout of a digitized copy of the manuscript. Their guess certainly gels with the known manuscript collecting habits of Carlo Landberg.

5. William Johnston Dawson and Isadore G. Mudge, *Special Collections of Libraries in the United States* (Washington, D.C.: Government Printing Office, 1912), 89.

6. Remke Kruk, "Harry Potter in the Gulf: Contemporary Islam and the Occult," *British Journal of Middle Eastern Studies* 32, no. 1 (2005): 49. Kruk discusses the prevalence of such books throughout the Arabic-speaking world, and mentions the works of al-Ṭūkhī in this regard. I thank my anonymous reviewer and Matthew Melvin-Koushki for drawing my attention to al-Ṭūkhī's work.

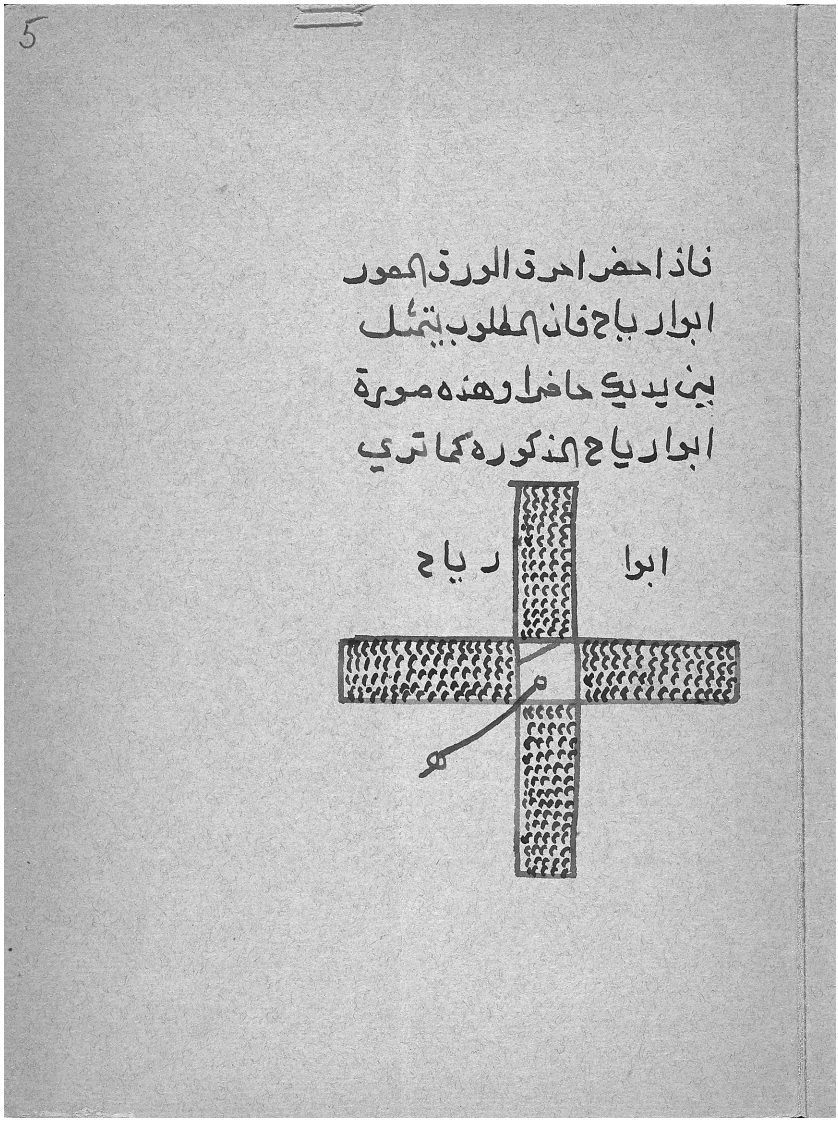

Figure 1. Landberg 35a, folio 5a, Yale University Beinecke Library

Man is a guest of life; and I, likewise a guest of the passage of time.

While I'm here, I'll be one among you, and when I'm gone, leave this photo behind.[7]

One of his publications, *Kitāb Siḥr al-kuhhān fī ḥuḍūri l-jānn* (The Soothsayer's Sorcery to Summon the Jinn), presents nearly the same collection of spells in almost the same order (as detailed further below). His publications are generally undated, though a quick search through world catalogues shows that most are thought to originate from the 1960s, which is to say, after the death of Carlo Landberg (d. 1924). So it seems unlikely that al-Ṭūkhī is himself the originator of these spells, one of which has been attributed (almost certainly falsely) to the world-famous philosopher Ibn Sīnā (Avicenna, d. 1037).[8]

Al-Ṭūkhī himself gives a vague hint of his sources in the introduction of his book, which I translate here:

I gathered here what I've stumbled across from the ancients and came upon from the wise—both men and women, which is no surprise, given that the lower practices are the specialty of women more than of men. And how many strange things I have heard from women and witnessed them do myself! I have explained all of that in this book, so everything I gathered in my writings was plucked from the peak of wisdom, and everything that could be wished for is provided, with nothing more to be desired. For I have mentioned all of the sciences, high and low, and I ask God for myself and for you to let us know His subtle benevolence and to inspire our right conduct, and to grant us success, Amen.

Despite the "old" appearance of this manuscript and al-Ṭūkhī's reference to the "ancients," most of these spells can be found in a very modern medium, that is, in bits and pieces circulating in Arabic-language internet blogs dedicated to occult matters.[9] Though it is possible that al-Ṭūkhī's works are the

7. ʿAbd al-Fattāḥ al-Sayyid al-Ṭūkhī, *Kitāb Siḥr al-kuhhān fī ḥuḍūr al-jānn* (Beirut: Al-Maktabah al-Thaqāfiyya, 196?), 2.
المرء ضيف في الحياة وإنني/ ضيف كذلك تنقضي الأعمار
فإذا أقمت فإن شخصي بينكم/ وإذا رحلت فصورتي تذكار

8. This is the spell to summon the jinn Abū Aryāḥ, a version of which can be found in Abū ʿAlī Ibn Sīnā (attributed), *Majmūʿat Ibn Sīnā al-kubrā fī al-ʿulūm al-rūḥāniyya* (Casablanca: Maktabat al-Waḥda al-ʿArabiyya, date unknown), 65.

9. Alireza Doostdar discusses similar Persian websites in the context of modern Iran in his *The Iranian Metaphysicals: Explorations in Science, Islam, and the Uncanny* (Princeton: Princeton University Press, 2018); he relied on the contact made through such websites to identify many of his interview subjects (especially on the website Asrār ["secrets"] which, he says, had 2,296 members in 2010 [p. 262 n1]). His book describes the complex relationship of piety and faith, scientific rationalization, meta-

actual source of these posts, many of the websites cite al-Shaykh al-Rūḥānī al-Maghrabī ("the spiritual Moroccan shaykh").[10] The spells themselves mostly belong to a certain genre of magic called *shabshabah*, which is associated especially with folk practitioners in Morocco and Egypt. The Hinds-Badawi *Dictionary of Egyptian Arabic* defines the verb *shabshib*, *yishabshib* as "to cast a spell, specifically by beating the genitals with a slipper while pronouncing a magic formula (to jinx, e.g., an inattentive husband or a female rival)."[11] This type of spell is apparently associated with uneducated female practitioners,[12] although the spell attributed to the great Ibn Sīnā (mentioned above) is designated as a *shabshabah* in al-Ṭūkhī and in his falsely attributed *Majmūʿah* (I think it is safe to guess that Avicenna did not beat his genitalia with a slipper in order to summon the jinn).

Given that the spells are also circulating on the internet, the magic described could be considered a kind of communal property or "folk magic," insofar as this is a useful distinction. This seems to chime with what al-Ṭūkhī claims about his male and female sources, and the association of female practitioners with "low" magic, where "low" (*sufliyya*) refers here in part to those jinn who live under or on the earth, as opposed to the angels or planetary spirits, who would be invoked by "high" magic. Nevertheless, one of the invocations to the jinn mentioned here instructs the practitioner to grasp his penis, and in general the text appears to be addressed to both male and female practitioners. As for the Landberg fragment, it gives the appearance of being a thing of "elite" or "learned" knowledge (partly due to its location in the Yale special collections) while still employing some colloquial expressions that give the opposite impression. In summary, the lines between "high" and "low," male and female magic, are hopelessly blurred in this liminal text.

This article will provide a full transcription and translation of this fragment, while also offering an analysis of some of its contents that takes seriously the common Arabic designation of poetry as *siḥr* (sorcery or magic).[13] It was my

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physical speculation, aesthetic enjoyment, and skepticism surrounding the modern manifestation of these practices with ancient roots (in Iran, but it could be illuminating in considering how such websites are used in modern Egypt as well as in the modern Western world).

10. Morocco has a reputation for being a hotbed of magic.

11. Martin Hinds and El-Said Badawi, *A Dictionary of Egyptian Arabic* (Cambridge: International Book Centre, 1987), 449–50.

12. This is specifically mentioned in "Al-Shabshabāt," last modified April 2010. Accessed January 7, 2018. Try-magicc.blogspot.co.uk, but it is also implied by the Hinds-Badawi definition mentioned above.

13. Like the term "magic," which is often used to render it in English, *siḥr* is a somewhat open-ended term with sometimes negative connotations. It has been

surprise at finding a text so apparently "old" (handwritten on a manuscript in the basement of a library) circulating in a format so vital and new, namely in blogs and internet discussions, that led to me to take this approach, which centers on the embarrassment often occasioned by the mention of the word "magic" among self-consciously "modern" people. This will be addressed primarily with the aid of Jonathan Culler's discussion of embarrassment when confronted with (English-language) poetic apostrophe (that is, where the poet addresses an entity with an exclamatory "O!" as in Shelley's "O Wild West Wind!"); the Landberg fragment is full of similar apostrophes. But I would first like to clarify the connection between poetry and magic in the Arabic context.

SIḤR ḤALĀL

Johann Bürgel's 1988 monograph, *The Feather of Simurgh: The "Licit magic" of the Arts in Medieval Islam*, argues that "the magic of arts is the influence that they exercise on man's soul and spirit. The 'licit magic' of poetry was its capacity to transmute reality":[14]

> The licit magic of poetry in Islam had many aspects . . . it extended from word-juggling and rhetorical artistry to the skillful and meaningful establishment of harmonies comparable to the procedures of the sorcerer. It wielded the power of praise and imprecation, of changing a man's moods, emotions, and situations. It allowed itself a fanciful play with the universe, based upon the analogies between macrocosm and microcosm, and attained the highest form of "licit magic" that we can conceive of in Islamic Poetry: the transmutation of the visible world into a mirror of the invisible.[15]

So poetry is "licit magic" (*siḥr ḥalāl*), and this is more than a metaphor. Bürgel explains that the ability of man as microcosm to embody the cosmos allows him to reflect the creative powers of God in his creative imagination.[16]

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largely agreed among scholars of the field that in the context of Islamic magic, "occult" is a good translation of the Arabic *ghayb* or *khafīy*, a subject discussed, for example, in the March 2017 workshop at Yale University, "Magic and the Occult in Islam and Beyond." This article will usually use the term "magic" as the term most evocative of the power of language in poetry under discussion here, as well as for its ambiguity, as mentioned above. Problems with defining these terms are usefully introduced by Emilie Savage-Smith in her "Introduction" to *Magic and Divination in Early Islam* (Burlington, Vt.: Ashgate Publishing, 2004), xiii ff.

14. Johann Bürgel, *The Feather of Simurgh: The "Licit magic" of the Arts in Medieval Islam* (New York: New York University Press, 2006), 2.

15. Ibid., 84.

16. Ibid., 17–18.

Comparing definitions of language found in the famous tenth-century work of magic *Ghāyat al-ḥakīm* (The Ultimate Goal of the Wise),[17] to that found in al-Jurjānī's even more famous eleventh-century work of literary theory, *Asrār al-balāgha* (The Secrets of Eloquence),[18] Bürgel shows that both works argue that language has the power to influence and change people. He translates the following poem, quoted by al-Jurjānī, in regards to this subject:

Rhymes exercise a subtle sorcery,
poetry is like smokeless fire.
Though worthy of the highest praise,
musk becomes carcass through satire.
Some syllables and letters slight
have overthrown many a sire.[19]

This poem especially singles out the power of satire to destroy its object. Robert Elliott's book *The Power of Satire: Magic, Ritual, Art* focuses on what he claims are the magical origins of satirical verse in pre-Islamic Arabia as well as in Ancient Ireland and Greece. He shows that what became the poetic genre of satire in later, more enlightened times emerged from an ancient belief in the power of language to curse and even kill an enemy.[20] In portraying these beliefs as ancient relics of a bygone era, however, he implies that they do not survive in more modern ages, and indeed claims that by the time of Horace and Juvenal these "primitive" ideas had more or less dissipated, and that satire "now kills in a metaphorical sense only."[21] This is often the

17. Written by Maslama l-Qurṭubī (d. 964), though often erroneously attributed to Maslama l-Majrāṭī (d. c. 1008) (see Liana Saif, "From *Ghāyat al-ḥakīm* to *Shams al-maʿārif* : Ways of Knowing and Paths of Power in Medieval Islam," *Arabica* 64, no. 3–4 (2017): 299. Its (loose) Latin translation is called the *Picatrix*. I eagerly anticipate a new edition of the influential Arabic text by Liana Saif.)

18. This work was extremely influential on Sirāj al-Dīn Al-Sakkāki's (d. 1229) *Miftāḥ al-ʿUlūm* (Beirut: Dār al-Kutub al-ʿilmiyya, 1971), mentioned below.

19. Bürgel, *The Feather of Simurgh*, 65.

20. Elliott is not an Arabist, but the same idea can be found in Toufic Fahd's *La Divination Arabe: Études Religieuses, Sociologiques, et Folkloriques sur le Milieu Natif de l'Islam* (Leiden: Brill, 1966) with all the relevant citations to satisfy the curiosity of scholars of the field (see especially p. 117).

21. Robert Elliot, *The Power of Satire: Magic, Ritual, Art* (Princeton: Princeton University Press, 1960), 119, 129. Others have noted that this very embarrassment has led scholars to misinterpret the work of poets who were influenced by their interest in the occult, because these scholars considered this occult influence on modern literature too embarrassing to take seriously. See Leigh Wilson, *Modernism and*

attitude adopted when discussing magic; it is assumed that belief in magic was an antique folly that man grew out of when he discovered science, and a discussion of magic is therefore an occasion for embarrassment.

WHY ARE WE EMBARRASSED?

Jonathan Culler describes a similar feeling of embarrassment surrounding the phenomenon of poetic apostrophe; his chapter on the subject is specifically about poetry and does not mention magic, but it is nevertheless useful to our argument here. Why do we find these poetic outbursts embarrassing ("O Wild West Wind!"), and is it for the same reason that we would find it similarly embarrassing to hear a magician addressing the wind? For, the poet and the magician are probably two of the most likely professions to shout at and cajole forces of nature. And the statements "I am a poet" and "I am a magician" are probably equally likely to excite embarrassment in, at least, some self-consciously "modern," "Western" contexts. Culler argues that apostrophic poetic utterances are in fact embarrassing in part because, in evoking language associated with the speech of ancient times, they seem in fact to declare that "I am a poet!" (or, in our case, "I am a magician!"). And this is "the pure embodiment of poetic pretension."[22]

Magic: Experiments with Spiritualism, Theosophy, and the Occult (Edinburgh: Edinburgh University Press, 2012), 9, and Timothy Materer, *Modernist Alchemy: Poetry and the Occult* (Ithaca: Cornell University Press, 1995), xiv, 3. Wilson also extensively explores the (false) association of magic with anti-scientific "primitivism." But Wilson argues in *Modernism and Magic* that it was precisely the modernist poets' serious striving to harness the transformative powers of mimetic speech that link these efforts to magical speech (18–20). I have tried to show elsewhere that a similar concern with the power of mimesis (*ḥikāyāh/muḥākah*), not only to imitate but also to transform the world, can be found in medieval Arabic literature (Emily Selove, *Ḥikāyat Abī al-Qāsim* [Edinburgh: Edinburgh University Press: 2016], *passim*). Bürgel notes a similar transformative power in the manneristic/mimetic aspects of poetic magic, noting "the transmutation of objects within and by means of a poem" in the poetry of al-Ma'mūnī, who "sees the scissors as a loving couple . . . the pencil box appears as a pregnant woman . . . a basket it turned into a reliable, never complaining servant"; see *The Feather of Simurgh*, 71.

22. "If we think of what the vocative represents in this process, we can see why apostrophe should be embarrassing. It is the pure embodiment of poetic pretension: of the subject's claim that in his verse he is not merely an empirical poet, a writer of verse, but the embodiment of poetic tradition and of the spirit of poesy. Apostrophe is perhaps always an indirect invocation of the muse. Devoid of semantic reference, the *O* of apostrophe refers to other apostrophes and thus to the lineage and conventions of sublime poetry"; Jonathan Culler, *The Pursuit of Signs: Semiotics, Literature, Deconstruction* (Ithaca: Cornell University Press, 2002), 143.

On the subject of embarrassment, Culler first quotes Keats's "embarrassing" poetic claim:

"The charioteer with wondrous gesture talks
To the trees and mountains; and there soon appear
Shapes of delight, of mystery, and fear."[23]

And Culler goes on to explain:

This Keatsian claim makes apparent the connection between apostrophe and embarrassment. Readers temper this embarrassment by treating apostrophe as a poetic convention and the calling of spirits as a relic of archaic beliefs. What is really in question, however, is the power of poetry to make something happen.[24]

So we are at first tempted to dismiss belief in the power of the voice to call on spirits as an archaic relic, but this dismissal underestimates the true power of words to affect the world. Thus Culler suggests that our embarrassment at poetic apostrophe is misguided because the poet indeed has the power to make things happen; for example, it is widely believed that "poetry transmutes the temporal into the eternal, life into art."[25] Can this be related to Bürgel's "transmutation of the visible world into a mirror of the invisible?" As Rainer Maria Rilke (d. 1926) apostrophizes:

"Earth, isn't this what you want? an invisible
rearising in us? Is it not your dream
to be one day invisible? Earth! Invisible!
What is your urgent command if not transformation?
Earth, you darling, I will!"[26]

To prove this power of poetry to transmute time and space, Culler invites us to consider Keats's chilling deathbed poem, in which he immortalized his dying hand, which reaches across the years to raise the hairs on the backs of our necks today:

"This living hand, now warm and capable
Of earnest grasping, would, if it were cold

23. Ibid., 140. From Keats's "Sleep and Poetry" (1816).
24. Ibid., 140.
25. Ibid., 152.
26. Ibid., 145. From Rilke's ninth *Duino Elegy.*

And in the icy silence of the tomb,
So haunt thy days and chill thy dreaming nights
That thou wouldst wish thine own heart dry of blood
So in my veins red life might stream again,
And thou be conscience-calm'd—see, here it is—
I hold it towards you."[27]

This is a poem which, we fear, may actually be a magic spell. It believably threatens to be. As Culler writes, in reading it, we:

> fulfill [his] icy prediction, not by seeking actually to sacrifice our lives that Keats might live, but by losing our empirical lives: forgetting the temporality which supports them and trying to embrace a purely fictional time in which we can believe that the hand is really present and perpetually held toward us through the poem. The poem predicts this mystification, dares us to resist it, and shows that its power is irresistible.[28]

By addressing that which is absent the poet alters our perception of time and space, Culler explains. With power like that, the question of whether the actions of the poet/magician are all in our heads or not is irrelevant. To influence the mind is to influence matter.

MAKING MENTAL CONTENT

It may be that our (post-)modern scholarly suspicion of the ability of language to relate to reality or to touch "truth" muddles our understanding. This perspective might prevent us from entering into the world of the medieval Arabs whence the roots of the Landberg fragment grow. Throughout his *Language between God and the Poets*, Alexander Key disentangles our modern preoccupations about the relationship of language to reality (or lack thereof) from those of the eleventh-century Arabic writers that he studies. "[W]hether lexical accuracy relies on divine precedent or human reasoning, the lexicon is still the place that connects specific vocal forms to mental contents, thereby enabling us to understand what God meant,"[29] he writes. With the phrase "mental contents," he translates the Arabic word *maʿnā* (more commonly translated as "meaning"); he also describes *maʿnā* as "a set of ontological and

27. Ibid., 153. From Keats's "This Living Hand."
28. Ibid., 154.
29. Alexander Key, *Language between God and the Poets: Maʿnā in the Eleventh Century* (Oakland: University of California Press, 2018), 94.

cognitive pigeonholes."[30] These "pigeonholes" and their study are inextricably linked to a reverence for the language of the Qur'an and of poetry. As Key explains, although we may have "false cognition[s]" of *maʿnā*,[31] accurate accounts provide a way to understand God and his creation, and this is "theology," or *ʿilm al-kalām* (" 'the science/discipline/knowledge of speech' ").[32] In this eleventh-century world of Arabic writers, not only theologians but also poets may discern the hidden connections of God's creation in their language. This formulation is not too distant from the theories of Culler's Romantic poets. As Colin Falck explains in *Myth, Truth, and Literature*,[33] "Both Keats and Shelley see art as visionary (Shelley says that poetry 'lays bare . . . the spirit' of the world's forms [*Defence of Poetry,* p.109])."[34]

Moreover, Falck writes, "Literature is concerned with the *creation of terms* rather than with the manipulative handling of them."[35] In this he might agree with al-Jurjānī (d. 1078 or 1081, and mentioned above). In his chapter on this influential scholar of language, Key explains how through the process of reading a poem, and reasoning through its metaphors and the connections that they make between mental images, new forms of mental content are created. The poem therefore has the power to create; "a thing that does not exist is being reasoned into existence."[36] Indeed the power of the poem can create another world with its own internal logic, and Key focuses on this manneristic tendency of Arabic poetry in his analysis, thereby allowing himself to suggest that "Within the triad of language, mind, and reality, poetry is concerned only with language and mind."[37] He quotes, however, al-Jurjānī's

30. Ibid., 134.

31. Ibid., 147.

32. Ibid., 111.

33. This exploration of poetic power sets itself in opposition to Derridean and Saussurian theories of language, and associates Culler himself with such theories. To Falck, the beginnings of language are the gestures of the infant, and therefore presuppose a relationship between the speaker and the world mediated and enabled by these gestures or linguistic acts.

34. Colin Falck, *Myth, Truth and Literature: Towards a True Post-Modernism* (Cambridge: Cambridge University Press, 1989), 64. The Romantics were by no means alone in assigning a visionary function to the poet; this is a major theme of Patrick Lepetit's *The Esoteric Secrets of Surrealism: Origins, Magic, and Secret Societies*, trans. Jon E. Graham (Rochester, Vt.: Inner Traditions, 2014), which provides quotations on the subject from Victor Hugo, Hegel, and Rimbaud on p. 117, as well as from many surrealists throughout the book.

35. Falck, *Myth, Truth and Literature*, 62.

36. Key, *Language between God and the Poets*, 209.

37. Ibid., 197.

description of the function of the definite article as "the ineffable magic of clarity" (*min siḥr al-bayān*), for the word *siḥr* (sorcery) is rarely absent from a full discussion of Arabic poetry. And it seems that al-Jurjānī is interested not only in the new forms of mental contents that poetic metaphor creates, but in the way that these changing forms can affect real life situations.[38] Thus the magic of poetry that al-Jurjānī repeatedly refers to is the power not only to understand and reimagine God's creation but to interact with and influence reality, and in much the same way that a magician does—through making microcosmic connections and analogies in charismatic speech.

TALKING TO THE MACROCOSM

Both poetry and magic are concerned with analogies and similarities between things, which provide links that can be manipulated to powerful effect. One famous scholar of the Arabic language, Sirāj al-Dīn al-Sakkākī (d. 1229) was also remembered as a powerful magician. When reading his seemingly dry book of language *Miftāḥ al-ʿulūm* (The Key to Knowledge) in this light, his theory of simile and metaphor take on a more occult appearance, and we see how he charts the currents of power and influence that lie hidden between things. Likewise, his accounts of poets who mysteriously guess their rival poets' verses before they are written[39] suggest that masters of language are able to perceive the unknown, the hidden connections between things, and the hidden order of the macrocosm reflected in the microcosm of man.

In his exploration of poetic apostrophe, Culler explains that when addressing and commanding elements of nature (praying to them?), the poet recognizes in some sense that man, as a microcosm, is reflected in and connected

38. Ibid., 229. See also J. Landau, "Naṣīr al-Dīn al-Ṭūsī and Poetic Imagination in the Arabic and Persian Philosophical Tradition," in *Metaphor and Imagery in Persian Poetry*, ed. Ali Asghar Seyed-Gohrab (Leiden: Brill, 2012), which explains the Aristotelian and Avicennan philosophical background behind this idea of the power of poetry to cause human action. Landau concludes his explanation by saying, "Fortunately, the rational dimension of imaginative discourse allows us fully—and shamelessly—to enjoy the enchantment of *siḥr-i ḥalāl*, the licit magic of poetry" (57).

39. Sirāj al-Dīn al-Sakkākī, *Miftāḥ*, 701–2, specifically in reference to the early Islamic poets Jarīr and al-Farazdaq, commonly said to have shared the same inspiring demon. See William Smyth "Some Quick Rules Ut Pictura Poesis: The Rules for Simile in *Miftāḥ al-ʿUlūm*," *Oriens* 33 (1992): 215–29 for an analysis of Sakkākī's theory of simile and metaphor. I am currently engaged in a Leverhulme-funded research project that aims to produce a critical edition and translation of Sakkākī's lesser known book of spells, *Kitāb al-Shāmil wa-l-baḥr al-kāmil*, as well as a complete account of his theory of language, which I will not, therefore, provide here. It is clear that Sakkākī's linguistic interests were related equally to his magical and rhetorical

to the macrocosm in such a way that the manipulation of one may occasion a transformation in the other. Though Culler does not use the word "microcosm," he sees the apostrophizing poet's identification of the self with the world, or vice versa, as essential to his poetic act. For Culler, this might all happen in the poet's and listeners' minds; he writes that the poetic apostrophe "parcels out the self to fill the world, peopling the universe with fragments of the self . . . or else it internalizes what might have been thought external."[40] Thus when a poet addresses the wind, he is actually addressing a part of himself, or as Wordsworth writes of poetic addresses to " 'ye birds,' and 'ye fountains, meadows, hills, and groves,' " that, "Brought together by apostrophes, they function as nodes or concretizations of stages in a drama of mind."[41]

As for our embarrassment when confronted with such poetic or magical attempts, perhaps it also stems in part from our inability to determine if such utterances do indeed harness the power of Man as Microcosm, or rather reflect the altogether more pathetic impulse of the first man who, according to Coleridge, called the Nightingale a melancholy bird,

"And so, poor wretch! filled all things with himself,
And made all gentle sounds tell back the tale
Of his own sorrow."[42]

In either case, these poetic apostrophes, like those of the magician, explode a narrow and restricted concept of individuality. As Bever and Styers write in the introduction to *Magic in the Modern World*: "When magic is embraced, the self is seen in far more expansive terms as organically interconnected with—and permeated by—various aspects of the external world; the capacities of the self are understood as participating in a broad network of material and spiritual forces."[43] Ibn Sīnā explains the efficacy of Islamic prayer (*duʿā*) (whose language echoes in the spells of our Landberg fragment) by saying that such prayer "acts upon . . . the celestial Spheres according to

scholarly pursuits, but it may be that a feeling of embarrassment surrounding the subject of magic has led some modern readers to neglect the magical side of the man.

40. Culler, *The Pursuit of Signs*, 146.

41. Ibid., 148.

42. He continues: "And many a poet echoes the conceit." Samuel Taylor Coleridge, "The Nightingale: A Conversation Poem," in *Coleridge: Select Poetry and Prose*, ed. Stephen Potter (London: Nonesuch Press, 1971), 90.

43. Edward Bever and Randall Styers, "Introduction," in *Magic in the Modern World: Strategies of Repression and Legitimization*, ed. Edward Bever and Randall Styers (University Park: Penn State University Press, 2017), 4.

all the laws of the microcosm, as inevitably as man's imagination acts upon his own body."[44]

Shelley defines the poem thus: "the creation of actions according to the unchangeable forms of human nature as existing in the mind of the creator, which is itself the image of all other minds."[45] Here Shelley, to the ears of a medieval Arabist, links the microcosm to the macrocosm within the creative imaginative faculty of man; the poem is a location in which the personal and the universal are connected, and the lofty and archetypal are brought into direct relation to the everyday passions of the human heart. We might imagine a sorcerer calling upon the winds and causing a storm with his magical power; the difference between this imagined magician and Culler's apostrophizing poet is that Shelley, for example, in addressing the "Wild West Wind," does not seek to influence the wind itself, but rather the listener or, perhaps, himself. And as is often (though not always) the case in occult texts, a love spell addressed to the moon in our Landberg fragment does not seek to change the course of the celestial orb, but rather the heart of a single beloved human, as shown below.[46]

A LOVE SPELL TO THE MOON

Nor is the implied comparison with love poetry intended to psychologize the practice of magic, or depict it as a set of merely symbolic rituals. After all, love poetry, broadly defined, can fuel the fires of physical passion and thereby have effects as undeniably "real" as the creation of new human life! It is clear from this spell cited and translated below that real effects are expected; the phrase here translated as "and that is tried and true," (*wa dhālika mujarrab*), is found throughout the history of magical texts, and links them to the type of experimental proof associated with the practice of science.[47] But the power being tested here, as in the rest of this fragment, is chiefly that of poetic apostrophe.

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44. L. Gardet, *Duʿāʾ* in: *Encyclopaedia of Islam, Second Edition*, ed. Bearman, et. al. (Leiden: Brill, 1960–2007).

45. Culler, *The Pursuit of Signs*, 149.

46. I would like to thank Hunter Bandy and my anonymous reviewers for their comments on a previous version of this edition and translation, intended for a planned special issue of *Mizan* that was never meant to be.

47. Erik Davis's fascinating account and analysis of the life of rocket scientist and Magister Templi of Thelemic Magick, Jack Parsons, provides an instructive exploration of a scientist's instrumental usage of ceremonial magic, thus "*probing the gap* . . . between magic as expression and magic as manipulation, between rationalism and romance"; Davis, "Babalon Launching," 144.

في الشهر وأنت تنظر إلى القمر أربعة عشر مرّة فإن المطلوب يحضر ولم يتأخر سوى مسافة الطريق وذلك مجرب وهي هذه الكلمات تقول: يا قمر يا قمارة يا من يضيء على بيتي وعلى كل جارة اطلع جبلك[48] واركب جملك وهات لي سبع جوار من خدمك وهي مفككات الزرور ومنشرات الشعور يحضروا إلي فلان من [1b] خلف سبع بحور حتى يهيج إلى محبتي ويطلب الحضور لعندي بحق من ألبسك تاج النور وبهاك بالفرح والسرور دوّر على بيتي يا فلان دور كما تدور البدور، اجب يا قمر النور الوحا العجل بالحضور.

يا قمر يا قمار، يا منور علي وعلى كلّ جار وحيات بناتك السبعة الابكار الجالسين على الانهار يعجنون العيش بلا ميه ويخبزونه [2a] بلا نار يا قمر يا ابو الأقمار يا منور الدنيا والدار، خذ مني سبع مراود ذهب وادیني بسبع مراود نار يوضعون في قلب فلان ابن فلانة يشغلوه بمحبتي ليلاً ونهار الوحا العجل الساعة يا قمر يا ابو الأقمار. انتهى

[Recite] fourteen times when you are looking at the moon,[49] and the one which you desire will appear without delay except for the [amount of time needed to travel] the length of the road, and that is tried and true.

And these are the words you say: O moon, O full moon, O he who casts light on my house and on each of my neighbors, climb your mountain and ride your camel and bring me seven slave girls from your servants with undone buttons and free-flowing hair, bringing me "So-and-so"[50] from the seven seas to arouse his love for me so that he seeks to be with me, by the right of He who clothed you in a crown of light and beautified you with joy and gladness. Search out my house O "So-and-so," look around like the full moons spin around, reply O moon of the light, hie quickly and manifest.

O moon, O full moon, O illuminator of me and every neighbor, by the lives of your seven virgin daughters sitting on the rivers kneading bread without water and baking it without fire, O moon, O father of moons, O illuminator of the world and the home, take from me seven rods of gold and give me seven rods of fire ever burning in the heart of "So-and-So" son of "So-and-so," occupying him with love for me night and day, hie swiftly now O moon, O father of moons. The end.

In addressing the heavenly body, the speaker hopes to arouse the loved one with the power of the speech. The influence of a heavenly body is brought to bear on an individual love affair, harnessing the power of the connection between the universal and the personal.

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48. Anonymous. Title unknown. New Haven: Yale University Beinecke Library, Landberg 35a. The underlining represents the rubrics of the manuscript, and folio pages are provided in brackets.

49. The beginning of this spell is cut off; the version found circulating on the internet reads عند اكتمال البدر تنظر اليه وتقول 14 مرة (Upon the arrival of the full moon look at it and say fourteen times . . .).

50. One is meant to insert the name of the beloved here.

Moreover, the frequent comparison of the beauty of the beloved to that of the full moon in Arabic poetry adds heft to the logic of the spell. Similarly the bodies of gazelles, and perfumes like musk, saffron, and rose water, are both the most common implements of Arabic love magic and the most common "metaphors" for the beauty of the beloved in Arabic love poetry.[51] The fact that these poetic metaphors for beauty are employed to powerful effect in magic suggests that they are not mere metaphors, but rather hints of the hidden connections between things.

A BRIEF HISTORY OF THE POWER OF POETRY AND RHYMED PROSE

In this particular spell we see a fine example of apostrophe coupled with a powerful use of rhymed prose (*sajʿ*) (which rhyme is not reflected in the translation). It is not poetry in the classical Arabic sense, which would imply monorhyme and a strict adherence to a meter. It merely couples non-metrical rhyming phrases in a vaguely rhythmic fashion.

"The ancient connection between poetry and religious ritual suggests a natural link between poetry and occultism," writes Materer in his *Modernist Alchemy: Poetry and the Occult*; "[Prose] [f]iction is not only less ancient but less marked by this ritual function."[52] Although the same is true to a degree in early and medieval Arabic literature, rhymed prose has obvious connections to magical speech. Like poetry, it has been linked to pre-Islamic, divinatory, inspired speech. In *La Divination Arabe*, Toufic Fahd (citing the Count Landberg, former owner of our Landberg 35a), posits that this form of rhymed speech predated all or most metrical forms of Arabic poetry.[53] On the subject of the pre-Islamic soothsayer (*kāhin*) and his rhymed prose, he writes that the root of the word implies a state of trance-like rage, and cites a hadith of the prophet Muhammad which warns, "Beware the rhymed prose of the soothsayers!"[54] According to the anti-occultist Ibn Khaldūn (d. 1406), "the soothsayer can achieve the disregard of the senses with the help of rhymed prose, a distinguishing characteristic of soothsaying, but the

51. I have found many such examples in my study of al-Sakkākī's grimoire, mentioned above (*Kitāb al-shāmil wa-baḥr al-kāmil*. London: British Library, Delhi Arabic 1915b; London: School of Oriental and African Studies, MS 46347; Manchester: John Ryland's Library, MS 372 [404] [catalogued as *Muṣḥaf al-zuharah*]).

52. Materer, *Modernist Alchemy*, xiv.

53. Fahd, *La Divination Arabe*, 153–54, 73. He specifically cites Ignaz Goldziher as saying that it is more ancient than any previous meter, and Landberg as arguing that it is, rather, equally ancient with the first Arabic meter, *rajaz*, to which it is related.

54. ایاکم وسجع الکهان, Fahd, *La Divination Arabe*, 152.

revelation he receives is inspired by devils or affected by foreign notions (*taṣawwur*)."[55]

A similar suspicion of the (pseudo-)prophetic powers of poetry is found throughout the Qur'an, and especially at the end of the Sūra of the Poets: "As for poets, the erring follow them. Hast thou not seen how they stray in every valley, and how they say that which they do not?"[56] This sūra begins with an account of Moses besting Pharaoh's sorcerers with the power of God. As Liana Saif explains, these sorcerers were thought to have used a power called *sīmiyā'*, which "according to Ibn ʿArabī . . .is the knowledge of letters and names that have power over the senses of the observer, causing illusions without any essential transformations."[57] This is to be contrasted with the power of the "true lettrist . . . to [generate] essences" or "[produce] beings."[58] It is significant that the sūra opens with these deceptive magicians and ends with a warning against deceptive poets. Poetry itself was commonly believed to be inspired by the jinn, fiery beings who are often invisible or have the deceptive power to change shape, and whom sorcerers frequently invoke. An apostrophic spell in the Landberg fragment translated below provides instructions for contacting such a being.[59] As Culler writes of poetic apostrophe, "Apostrophe is perhaps always an indirect invocation of the muse."[60] The difference between being inspired by the jinn or a muse and being inspired by God is the difference between poetry and prophecy.

Both poetry and rhymed prose were of course also used throughout the history of Arabic literature for not-explicitly magical purposes of all sorts, including the most light-hearted humor, but they were often attributed to the inspiration of some form of "genius," and always associated with the force of eloquent speech and the power to sway the spirit or bewitch the listener, a power to be both feared and esteemed. Even ordinary love poetry had the power of causing *ṭarab*, an ecstasy that could cause the listener to tear his clothing and fall on the floor.

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55. Paraphrased by Michael Dols in *Majnūn: The Madman in Medieval Islamic Society* (Oxford: Oxford University Press, 1992), 419.

56. Q 26:224–26, translated by Marmaduke Pickthall.

57. Saif, "From *Ghāyat al-ḥakīm* to *Shams al-maʿārif*," 335. Ibn al-ʿArabī (d. 1240) was a hugely influential Sufi thinker native to al-Andalus.

58. On the subject of lettrism, see the essays of Matthew Melvin-Koushki.

59. This is the spell found falsely attributed elsewhere to the venerable Ibn Sīnā in *Majmūʿat ibn Sīna*, 65.

60. Culler, *The Pursuit of Signs*, 143.

And some poems were indeed explicitly magical. Al-Būṣīrī's (d. 1294–1297) famous "mantle ode," a poem of love and praise for the prophet Muhammad, which he wrote after a healing dream about the prophet draping him with a cloak, is famously believed to have healing and protective powers. Particular verses have been used for a range of purposes including calming nervous animals, promoting marital love and fidelity, and improving mental acuity.[61] In her book *The Mantle Odes*, Suzanne Stetkevych explains the metaphorical images of the verses that she believes link them to these powers. She also offers an explanation of the power of the praise poem that applies to the apostrophic addresses in our Landberg fragment. According to Stetkevych, the poem of praise is a performative speech act with pre-Islamic roots that institutes a contract between the poet and the patron (a "'panegyric pact'").[62] The poem itself represents the first gift in a ritualized gift exchange that creates a bond of mutual obligation between the poet and the patron, who could be human or divine. Furthermore, the praise poem includes a *duʿāʾ* (prayer or invocation) that calls God's blessing down on the patron. This act, which she characterizes as the opposite of a curse, is a powerful ingredient in an effective act of poetic apostrophe.[63]

Elliott is therefore correct in his *Power of Satire* (mentioned at the beginning of this essay), that the roots of the magical power of poetry are ancient and pre-Islamic. He went wrong only when he argued that these powers have disappeared in the modern day.

BETWEEN ANCIENT AND MODERN MAGIC

The apostrophic speech in the spell translated above evokes ancient formulae (for example, the word "العجل" "swift" is used to call upon beings in many medieval occult texts). For the definition of the accompanying word الوحا (here translated as "hie," an archaic word meaning "come"), I initially had to turn to the same modern magic websites mentioned above in connection to this manuscript,[64] until I saw that Canaan in his "Decipherment of Arabic talismans" (in *Magic and Divination in Early Islam*) had explained

61. Suzanne Stetkevych, *The Mantle Odes: Arabic Praise Poems to the Prophet Muḥammad* (Bloomington: Indiana University Press, 2010), 86–87.

62. Ibid., 91.

63. Ibid., 146.

64. And one of these websites claims to have infected my computer with a virus!: "Mawḍuʿ fī ghāyat al-ahmiyya kalimāt al-waḥā," last modified November 2011. Accessed December 12, 2017. Mohamed396.yoo7.com. This website also unconvincingly suggests that the origin of this word, used especially to address the jinn, is *wāḥah* (oasis).

that this word is "unknown to the Arabic dictionaries" and comes from a root that means "to send a messenger, to hasten, to urge . . . to rouse."[65] Although the *shabshaba* spells that use these words are, according to one blogger, an ancient form of rhymed prose magic,[66] the texts as they appear in the medium of internet discussions naturally do not give the appearance of being very ancient.[67] I stumbled upon these internet discussions only when failing to find the definitions of the words I needed in the venerable old dictionaries I typically consult in my work as a medievalist.

Here we return to the question mentioned above, which is why do we today, with embarrassment, often associate magic with the ancient and medieval world, when it remains pervasive in our modern world, whether in the so-called East or West? Peter Pels argues that magic persists precisely because it was made the other of modernity, and is consequently necessary to define its borders.[68] Its persistence is evident not only online, but also in modern print culture; few bookshops of the world are bereft of at least a few volumes of spells, or "New Age" pastiches of these ancient traditions, although we might approach such shelves as surreptitiously as we would shelves of erotica.

Perhaps our insistence that "modern" people do not believe in magic is a cover-up for another fear that would cause us to hide its practice, namely, that like the erotic, magic harnesses dangerous powers that can affect the body in sometimes damaging and frightening ways, and that are sometimes associated with satanic beings and impulses. In the spells translated below, the genitalia are presented as a hidden source of power, to be exposed and manipulated like a magic wand. Elsewhere in occult texts (Arabic and otherwise), the genitalia are a site of vulnerability, whose prowess can be enhanced or depleted by magic. Indeed, the genitalia are an appropriate synecdoche for the entire genre, as they are hidden in shame but also treasured, and associated with primitive behavior but as powerful as ever in driving our modern behavior.

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65. Tewfik Canaan, "The Decipherment of Arabic Talismans," in *Magic and Divination in Early Islam*, ed. Emilie Savage-Smith (Burlington, Vt.: Ashgate Publishing, 2004), 150. He also mentions the word *al-ʿajal* in this discussion.

66. "Al-Shabshabāt." *Try-magicc.blogspot.co.uk*.

67. "Li-l-jalb wa-l-tahyīj," last modified September 2011. Accessed December 6, 2017. Sheikhmaghreb.com; "Waṣifāt najḥū liyā," last modified November 2014. Accessed January 7, 2018. https://esrar.7olm.org/t93712-topic.

68. Bever and Styers, *Magic in the Modern World*, 3.

The question of authorship also presents itself here. This authorless fragment of a manuscript contains texts that now circulate among bloggers who often hide behind their online avatars. And there is something unsavory about many of the sites I visited, several of which threatened to infect my computer with a virus. The sites presenting these spells are ephemeral, often disappearing, only to be replaced by other similar sites presenting the same spells, cut and pasted. But their anonymity is perhaps preserved not out of embarrassment alone, but for the same reason that two of the Romantic poets mentioned above, Wordsworth and Coleridge, published their volume *Lyrical Ballads* anonymously: because in imitating the anonymous ancient ballads of the salt of the earth, they sought to harness language's ancient, natural, primordial power. And like the Neoclassical poetry that preceded that of the Romantics, *Lyrical Ballads* derives its authority from the intellectual legends of the ancient world. Indeed, many English poets turned to the very sources of inspiration that lay behind so many occult manuals, namely, to the Hermetic corpus.[69]

The magical power of the Landberg fragment comes from its having swum in a sea of ancient wisdom, both "elite" and "common," and its authority is derived not from its authorial voice but from the "tissue of citations" which Barthes calls the text in his famous essay, "The Death of the Author."[70] This text is almost like a fragment of a cookbook. One could argue that a magic spell is something in between a recipe and a poem, with the efficacy of both relying partly on the words and knowledge of those who went before, as well as on the skill of the current practitioner. They could also be compared to a sex manual, which couples aphrodisiacal recipes with dirty stories that have the same physical power to arouse as the recipes themselves. Both cookbooks and sex manuals are, of course, associated with private use in the home, often by women. Blend all this with the power of poetry, and you have a book of magic spells.

LANDBERG 35A TRANSLATION AND TRANSCRIPTION CONTINUED

I will conclude this essay with a transcription and translation of the remainder of Landberg 35a, with its blend of spices, genitalia, and apostrophe (the first section of this manuscript, a spell addressed to the moon, was provided above). It is evident that the text is sometimes corrupt, a feature reflected in

69. Materer, *Modernist Alchemy*, 90.

70. First appearing in a translation by Richard Howard in *Aspen*, 5-6 (1967). http://www.ubu.com/aspen/aspen5and6/threeEssays.html#barthes

an occasionally disjointed-sounding translation. The footnotes detail points of departure between the texts as presented in the Landberg fragment, the text provided in two editions of al-Ṭūkhī's *Soothsayer's Sorcery*, and the texts found circulating on the internet (seemingly all cut and pasted from an unknown source). In these footnotes, Y here refers to the fragment in Yale's special collections, T refers to al-Ṭūkhī's version, and W refers to the version circulating on the internet, in which the spells are presented separately from one another. It is clear from the tangle of dissimilarities between these texts that all three stem from different branches of textual transmission and have a somewhat distant genetic relationship to one another. Al-Ṭūkhī does provide the spells in roughly the same order and grouping as the Landberg fragment, with some additional spells in between, and with the spell to summon Abū Aryāḥ preceding the spell to summon the spirit of the jar.[71] Where differences occur between texts, al-Ṭūkhī agrees with the Landberg fragment in twelve cases, but with the internet in only five cases. Landberg agrees with the internet against al-Ṭūkhī in ten cases. They all provide a different reading in thirteen cases. It is difficult to draw conclusions from this complicated picture. I do not include a similar comparison of the love spells to the moon above because several versions of these spells appear together in al-Ṭūkhī and the resulting picture was too absurdly baroque.

Establishing the authorship or genetic relationship of these texts is not the goal of this paper, which instead has sought to illuminate the power of its language. Although I strove to capture some of this power in my translation, unsurprisingly it proved as difficult to translate a magic spell as it is to translate a poem, a final item of proof that poetic and magical language are intimately related.

باب اخر لأسماء القمر وهو لجلب الغايب أيضاً وللتهييج تتلوه ليلة اربعة عشر من الشهر على قدر جمل [2b] عدد اسم المطلوب تقول أيها القمر المنير الزاهري بلغ مشهيتك مني سلام واعلمها بأني قلقان ساهري ارسل شعر دل عاجلاً مستعجلا إلى فلان يأتيني به سريعا متبادري بحق اسمايك السبعة الكرام ومالهم من النور الزاهري. انتهى

Another chapter of names of the moon, which is also to attract the absent and to excite. You recite it on the fourteenth night of the month in proportion to the numerical value of the name of the desired one. You say: O bright and shining moon, give my regards to your alluring one and tell her

71. The spells to the moon are in Ṭūkhī, *al-Siḥr*, 79–80, the spell to summon Abū Aryāḥ on 83–84, followed by the spell to the spirit of the jar also on 84, and the white sand spell on 85.

that I am anxious, sleepless, hair unkempt.[72] Lead hastening, hurrying So-and-so, bringing him to me quickly, immediately, by the right of your seven noble names and their wealth of shining light. The end.

باب شبشبة أخرى وهو للجلب والتهييج إذا أردت العمل به تجلس قبال زير الماء علي [3a] ركبتيك[73] وتمسك ذكرك[74] وتقف مرارا وتجلس مرارا[75] وانت تخاطب الزير والبخور عمال[76] فإنك تسمع دوي مثل دوي النحل داخل الزير فاعلم أنّه علامة حضور الخادم فاطلب منه ما تريد من الجلب والحضور والبخور مرسين ومحلب وكبابة صيني وسنبل وكمون كرماني وحصا لبان ذكر[77] وهذه العزيمة تقول: يا زير الماء [3b] يا أبو التقي يا صاحب العلو والارتقا[78] يا شيخ الشيوخ والعمالقة اجب سؤالي واعطني نوالي فلا يخفي علي الملوك تغيير احوالي ادعوك بالاسم السريع والعهد الرفيع والقسم المنيع لكل جني فجيع شلشلة في شلشلة وكلكلة في كلكلة الخاطفة الناشفة الحمية المحمية هيا[79] يا صاحب الأفعال[80] المرضية اجلب لي محبوبي وامنن علي بالعطية [4a] وأنا بالماء ارويك وبالبخور ابخرك وارويك ولوقت عوزتي[81] اشيلك معي واتبعيك[82] وبروح الجسم انصرك وافديك هيا يا ماء[83] الزير يا ساقي الصغير والكبير يا نازل ما بين الشقف للاير[84] افعل لي هذا الأمر ووليني على[85] الصغير والكبير هيا هيا بعزائم الله القوية الوحا[86] العجل الساعة انتهى.

Chapter of another slipper spell, namely to attract and excite.

If you want to accomplish this, sit on your knees in front of a jar of water and grasp your penis and alternate standing and sitting while addressing the jar while the incense is working. When you hear a buzzing sound like the buzz of bees inside the jar, you will know that it is a sign of the presence of the servant. So ask him what you want to attract and manifest.

The incense is myrtle, mahaleb, Chinese cubeb, spikenard, Kermani cumin, and olibanum.

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72. Or perhaps, "Send Shaʿar" (the name of a spirit or jinn?).
73. على ربكتيك] Y and T: omitted in W.
74. ذكرك] Y and T: زكرك W.
75. وتقف مرارا وتجلس مرارا] Y: Omitted in W and T.
76. والبخور عمال] Y and W: Omitted in T.
77. والبخور] Y and W: والبخور مرسين ومحلب وكبابة صيني وسنبل وكمون كرماني وحصا لبان ذكر مرسين وكبابة صيني وكمون كرماني T.
78. والارتقا] Y and W: والارتفاع T.
79. هيا] Y and W: omitted in T.
80. الأفعال] W and T: الفعال Y.
81. عوزتي] W and T: عزوتي Y.
82. اشيلك معي واتبعيك] Y: أندهك وأشكيلك وأشيلك معي وأرقيك W. اشيلك معى وابقيك T.
83. إماء] Y and W: خدام T.
84. للاير] Y and T: الشفايف تلا الى W.
85. ووليني على] Y: واللبنى على W. ولين لى عقل T.
86. العجل الساعة انتهى] Y: الوحا وإجلب لى كذا إلى محبة كذا W. بعزائم الله القوية T.

And this is the spell, you say: O jar of water, O father of piety, O host of highness and ascent, O shaykh of shaykhs and Amalekites,[87] answer my demand and give me what I desire; the change of my condition is not unknown to kings. I call you by the swift name and the lofty pact and the impregnable oath against every afflicted jinn, Shalshala in Shalshala and Kalkala in Kalkala[88] the Rapacious the Hardened the Passionate the Protected, Come, O Master of the Pleasing Deeds, attract my beloved to me and grant me the gift, while I with water quench you and with incense perfume you and charm you, and in my time of need I will carry you with me and follow you and with the spirit of the body make you victorious and redeem you. Come, O water of the jar, O water-bearer to small and large, O dweller among the pots, to the prick do for me this deed and give me power over the small and the great. Come, Come, by God's certain decrees, hie swiftly now. The End.

باب جلب أبو ارياح وهو عون شديد يسمي [4b] أبو ارياح.[89] إذا اردت العمل به فإنّك تعمل[90] لك أبو ارياح من ورق وتوضعه في الهوى وتقف قدامه وأنت عريان البدن[91] ومكشوف العورة[92] وتكون في مكان خالي[93] وحدك وتقرأ العزيمة واحد وعشرين[94] مرة وتوكل بجلب المطلوب باسمه واسم أمه[95] والبخور عمال وهو كمون وكزبرة[96] وحصا لبان ذكر وجاوي تناصري[97] فإنّه يحضر [5a] فإذا حضر[98] احرق الورق المصور أبوارياح فإن المطلوب[99] يتمثل بين يديك حاضراً وهذه صورة أبو ارياح المذكورة كما ترى:[100]

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87. I.e. giants.

88. "Trickle in a trickle and a callosity in a callosity," or rather, a phrase that ideophonically expresses swiftness.

89. ابو ارياح] Y: ابوريا‌ح W. ابوا الرياح T. Abū Riyāḥ, one of the alternative names for this jinn, means "weathervane."

90. فإنّك تعمل] Y: فاعمل W and T.

91. البدن] Y and T: omitted in W.

92. العورة] Y and W and *Majmūʿat Ibn Sīnā*: الرأس in T, which then omits everything up to the recitation of the spell.

93. وحالك :Y] خالي W.

94. واحد وعشرين] Y and T, W: 10.

95. وتوكل باسم من تريد :Y] وتوكل بجلب المطلوب باسمه واسم أمه W.

96. كسبرة :Y] كزبرة W.

97. T instead gives incense at end of spell and they are different: والبخور كبابا صيني وسنبلة وكمون The version in *Majmūʿat Ibn Sīnā*, 65, is roughly similar to Y and W version.

98. فغنه يحضر المطلوب :Y] فإنّه يحضر فإذا حضر W.

99. ويمسك يده بيدك :Y] فإن المطلوب W.

100. صورة أبو ارياح المذكورة كما ترى] Y: W omits this line and the following image. T provides only the image.

[5b]

وهذه العزيمة التي تعزم بها واحد وعشرين مرة.[101] تقول أقسمت عليك يا أبو ارياح[102] يا حامل الكلاليب والرماح يا متقلد بالسيوف والسلاح يا سائر في البراري والبطاح تمجد الله القوي[103] في المساء والصباح، وعند المجيء والرواح للبنات أهل الخلع والسماح ملوك الجن أصحاب الرتب والصلاح، اصلح لي شاني واظهر لي برهاني[104] [6a] واحضر وشم بخوري ودخاني واجلب أعوانك إلى مكاني[105] يطيروا في الهوى ويفتقوا الجوى وياتوني ومعهم مطلوبي سوي[106] بقدرة من فلق الحب[107] والنوى ويحبس[108] الغمام بإطلاق الهوى الرحمن على العرش استوى أنوخ بنوخ سرناخ مهلوخ دماليخ[109] ملخي مسير السحاب ومجري الأفلاك بأمر الخطاب الوحا العجل يا صاحب الريح افعل كل أمر[110] مليح [6b] والله على أمرك كفيل[111] وحسبنا الله ونعم الوكيل

A chapter on summoning Abū Aryāḥ, who is a powerful helper known as Abū Aryāḥ. If you want to work with him, make yourself an Abū Aryāḥ from paper and put it in the pit and stand in front of it naked with genitals exposed in a secluded place by yourself and recite the spell twenty-one times and the attraction of the desired one by his name and the name of his mother is guaranteed.

And the incense are cumin and coriander and olibanum and *tanāṣirī* benzoin. And he will appear, so when he appears, burn the paper with the picture of Abū Aryāḥ, and the desired one will take shape in front of you, present. And this is the picture of Abū Aryāḥ that was mentioned, as you see:[112]

This is the spell that you recite twenty-one times. Say, "I swear on you O Abū Aryāḥ, O bearer of the hooks and the lances, O girded with swords and arms, O wayfarer in deserts and plains, you praise God Almighty in the evening and the morning, at the coming and the going, for the daughters of the free and easy people, kings of the Jinn, masters of rank and righteousness, arrange my affairs and show me my proof and come and smell my incense and my smoke and attract your assistants to my place, flying in the air and

101. [التي تعزم بها واحد وعشرين مرة] Y: omitted in W and T.
102. [أبو ارياح] Y: ابا رياح W. يا ابو رياح T.
103. [الله القوي] Y and T: لله W.
104. [واظهر لي برهاني] Y and T: omitted in W.
105. [واجلب أعوانك إلى مكاني] Y and W. واجب اعوانك الى مكان T.
106. [مطلوبي سوي] Y and T: محبوبي مطلوبي W.
107. [فلق الحب] Y and T: خلق الجن W.
108. [يحبس] Y and T: يحسبوا W.
109. [دماليخ] Y: مايخ W. دمالخ T.
110. [ملخي مسير السحاب ومجري الأفلاك بأمر الخطاب الوحا العجل يا صاحب الريح افعل كل أمر] Y: omitted in W. T has all as in Y except الوحا العجل.
111. [كفيل] Y : كقيل W. T had على ما امرك طفيل
112. See picture at the beginning of this article.

tearing through the sky and bringing to me my desired one straight from the power of the dawn of love and desire and containing the vapors by the discharging of the whim of the Merciful on the throne I stand upright, Enoch Banūkh Sarnākh Mahlūkh Damālīkh Melchi director of clouds and flowing of celestial spheres by the order of the speech, hie swiftly O master of the wind, do every pleasing deed with God guaranteeing your action and we trust to God and how excellent a trustee He is."

باب شبشبة الرمل. إذا اردت العمل به فإنّك تقبض[113] على كبشة من الرمل الأبيض الناعم النقي وتتلوا[114] عليه العزيمة[115] سبعين[116] مرة والبخور كزبرة وجادي وحصا لبان ذكر[117] وتتوجه إلى المطلوب وتبدر الرمل على ظهره [118]وتمشي فما تدري[119] ما الذي يحصل له من الهياج[120] حتى يواصل[121]

A chapter on a slipper spell using sand. If you want to work with this, then you take a handful of pure fine white sand and you recite the spell seventy times. The incense are coriander, benzoin, olibanum. You approach the desired one and throw the sand on his back while you are walking and you won't perceive the stimulation that has happened to him until he has intercourse . . .

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113. فإنّك تقبض] Y and W: اقبض T.

114. وتتلوا] Y: تتلي W. واتلو T.

115. العزيمة] Y and T: هذه العزيمة W.

116. فإنّك تقبض Y and W: ٥٤ T.

117. والبخور لبان ذكر وكزبرة ناشفة] Y: والبخور كزبره وجادي وحصا لبان ذكر (provided at end of text in W). Not found in T.

118. على ظهره] Y and T: على ظهره او على بابه W.

119. تدري] Y: ترى W. ندري T.

120. الهياج] Y: الهيجان W. في الهياج T.

121. يوصل] Y: يوصل إلى محبوبه.. وهذه هي العزيمة: تقول: أقسمت عليك أيها الرمل والواحد الحى خالق كل شيء ومنجى كل صالح من الضلال والغى أن تنزل بنارك على فلان أبنم فلانه وتخليها تكويه بالكى حلى يبكى على ودى عند كل ميت وحى جعلك الله من رمل زمزم والحطيم ومنعوا الله من الجحيم بأسم يوم قيوم رب عظيم ولا حول ولا قوة إلا بالله العلى العظيم .

T, 85: يواصل محبوبه وهذه العزيمة تقول: أقسمت عليك ايها الرمل بالواحد الى خالق كل شيء ومنحى كل صالح في الضلال والغى ان تنزل بنارك على كل ميت وحي جعلك الله من رمل زمزم والحطم ومنعك الله من حر نار الجحيم باسم ديوم ديوم قيوم قيوم عظيم لا قوة الا بالله العلي.

This spell can be found on the following websites: "Bāb fī shashabat al-raml al-abyaḍ," last modified February 2012. Accessed January 7, 2018. Afaratelgn.3oloum.com; "Bāb fī shishibat al-raml al-abyaḍ," last modified October 2015. Accessed January 7, 2018. http://magiccure.0wn0.com; "Shashabat al-raml al-abyaḍ," last modified April 2008. Accessed January 7, 2018. http://falk.ahlamontada.com (this last website also threatened to infect my laptop with a virus).